CATALOGUE

OF VERY

Fine and Choice Engravings

AND

Rare Early Woodcuts.

FIRST DAY'S SALE.

The Properties of Arthur Cohen, Esq.

of 29, Great Cumberland Place, W., **and others,**

INCLUDING

CHOICE ENGRAVINGS, MANY BEING FINE EARLY STATES AND MANY PRINTED IN COLOURS, BY R. EARLOM, J. R. SMITH, W. WARD, J. WATSON, W. NUTTER, T. GAUGAIN, ETC., AFTER SIR T. LAWRENCE, SIR J. REYNOLDS, J. HOPPNER, G. MORLAND, W. R. BIGG, J. CONSTABLE, AND H. SINGLETON;

A COLLECTION OF FINE FRENCH LINE ENGRAVINGS BY R. NANTEUIL; VALUABLE ENGRAVINGS RELATING TO LINCOLNSHIRE; AND A COLLECTION OF CARICATURES BY JAMES SAYERS; ALSO A VERY CHOICE COLLECTION,

The Property of Major Howard, OF

RARE EARLY GERMAN AND OTHER WOODCUTS

OF THE XVTH CENTURY, by the Master "E.S." and others, mainly from the Schreiber and Huth Collections, many believed to be unique; METAL CUT PRINTS IN THE "MANIÈRE CRIBLÉE"; AND ENGRAVINGS BY THE EARLY MASTERS, including ISRAEL VAN MECKEN, MASTER OF THE MONOGRAM "B.S.", B. MONTAGNA, ETC.

SECOND DAY'S SALE.

The Properties of Coningsby C. Sibthorp, Esq.

of Sudbrooke Holme, Lincoln, **and others,**

COMPRISING

PORTRAITS AND SPORTING PRINTS, many being in Colours, BY V. GREEN, W. W. RYLAND, W. PETHER, C. TURNER, F. BARTOLOZZI, R. HAVELL, AFTER SIR H. RAEBURN, H. ALKEN, E. B. CIPRIANI AND R. WESTALL; ENGRAVINGS BY A. DÜRER AND OTHER EARLY MASTERS; PLATES FROM J. M. W. TURNER'S "LIBER STUDIORUM"; FINE DRAWINGS IN WATER-COLOURS BY ROWLANDSON AND BUNBURY; ALSO AN INTERESTING SERIES OF EARLY ITALIAN, ENGLISH, DUTCH AND FRENCH DRAWINGS, *from the Collection made by the late* REV. W. T. BREE, *of Allesley, Warwickshire.*

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On WEDNESDAY, 25th of FEBRUARY, 1920, and following Day,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W. 1.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

34 & 35, *New Bond Street, London, W.* (1)

Telegraphic Address: "Abinitio, Phone, London." Telephone: Mayfair 4689.

In sending Commissions this Catalogue may be referred to as "PAULUS."

COMMISSIONS SENT BY TELEPHONE ARE ACCEPTED ONLY AT THE SENDER'S RISK, AND MUST BE CONFIRMED BY LETTER OR TELEGRAM.

CATALOGUE

OF

VERY FINE AND CHOICE

Engravings & Rare Early Woodcuts.

FIRST DAY'S SALE.

The Property of Arthur Cohen, Esq.

of 29, Great Cumberland Place, W.

ENGRAVINGS.

FRAMED.

LOT			
1	Expedition to Havannah, by Canot after Serres	2	5 10
2	Lingo and Cowslip, by E. Scott, after H. Singleton, *open-letter proof*	1	1 10
3	La Bonne Mère, by N. De Launay, after Fragonard	1	2
4	The Valley Farm, by R. B. Parkes, after J. Constable, *proof before letters*	1	2 15
5	Exhibition at the Royal Academy, 1772, by R. Earlom, after C. Brandouin, *proof before title*	1	8 10
6	Inside of the Pantheon in Oxford Road, by R. Earlom, after C. Brandouin	1	3 15

4 10	7	The Letter Woman, by P. Dawe, after H. Morland	1	Armor
5 .	8	Louisa, by and after W. Ward	1	Ball
2 15	9	The Quarrel, and Children dividing Fruit, by W. Nutter, after R. Westall, a pair, *proofs before letters*	2	Armor
2 5	10	Just Breech'd, and First Bite, by W. Nutter, after T. Stothard, a pair, *proofs before letters*	2	do
1 .	11	Napoleon, by A. Louis, after P. Delaroche; and Baron Wandesford, by J. Watson, after Vandyck	2	Lane
1 2	12	Miss Croker, by S. Cousins, after Sir T. Lawrence	1	Heaty
3 15	13	Madame Duclos, by L. Desplaces, after N. De Largillière	1	Reston
2 5	14	Angelica Kauffman, by E. Morace, after Sir J. Reynolds, *proof before letters*	1	do
4 10	15	Manuella Sancho, the Heroine of Saragossa, by H. Meyer, after L. Hoppner	1	Lane
2 5	16	Miss Berridge, by J. R. Smith, after Berridge	1	do
3 .	17	Miss Fordyce, by R. Corbutt; and Countess of Sefton, by J. Watson, both after Sir J. Reynolds	2	Case
1 .	18	Countess Cornwallis, by J. Watson, after Sir J. Reynolds	1	Reade
37 .	19	MRS. ORBY HUNTER, by J. Young, after J. Hoppner	1	Larson
16 10	20	Charles I, and Henrietta Maria, by Bonnefoy, after Vandyck, a pair, *printed in colours*	2	Cater
3. 5	21	You are clean, Fair Lady, *published by Sayer and Bennett*; Benevolence, after Dighton; The Monk surpriz'd, by Houston, after Vleughels; and a Proof before letters	4	do
2 .	22	The Lover's Disguise, and The Last Shift, *published by Carington Bowles*; and The Wanton, by J. R. Smith	3	Mc Lar
1 .	23	The Studious Fair, by C. Spooner, after Miss Benwell; and Hearing, *published by Carington Bowles*	2	Case
2 .	24	Autumn and Winter, *published by Laurie and Whittle*	2	Mc Lar

Daniton	25	A Side Box, *published by Sayer and Bennett*; and A Hint to Married Men, *published by R. Sayer*	2	1 18
do	26	The Card Party, and The Painting Room, *published by Sayer and Bennett*	2	2 5
Parker	27	Master Lavender qualifying himself for the Army, and Bachelor's Fare, *published by Carington Bowles*	2	2 .
Heatyard	28	Spring and Autumn, after J. Collet, *published by Carington Bowles*	2	2 10
Reader	29	The Oyster Woman, *by P. Dawe, after H. Morland*	1	3 .
W Cashie	30	The Spinning Woman, *proof before letters*; and The Musical Box, both after Chardin	2	1 10
Ellis J	31	The Camp Beauty, *proof before all letters, published by Carington Bowles*	1	3 .
Daniell	32	The Pretty Maid buying a Love Song, after H. Walton, *published by Carington Bowles*	1	3 .
Rimell	33	The Beauties of Bagnigge Wells, and The Park, a pair, *published by Sayer and Bennett*	2	6 .
Ellis J	34	Gudgeon Fishing, by S. Wilson, after A. Walker	1	9 10
Cater	35	The Bread and Butter Manufactory, or the Humours of Bagnigge Wells, *published by Carington Bowles*	1	2 5
Daniell	36	The Contemplative Charmer, *published by Carington Bowles, coloured*	1	3 15
Cater	37	The Lovers, *published by R. Sayer, coloured*	1	4 10
Ellis J	38	THE TWELVE MONTHS, after Dighton, *published by Carington Bowles, all in proof state, fine*	12	6 1 .
Case	39	THE GOOD CHILDREN, and THE INDUSTRIOUS MOTHER, by J. Grozer and J. Murphy, after H. Singleton, a pair	2	26 .
Parsons	40	THE PEASANT'S INTEGRITY, and THE PLUNDERING VAGRANTS, by W. Barnard, after W. R. Bigg, a pair	2	29 .
do	41	THE AMOROUS SPORTSMAN, by C. H. Hodges, after F. Wheatley	1	30 .

AFTER G. MORLAND.

42	Ale-house Door, by R. S. Syer	1	Adams
43	The Storm, by W. Ward	1	Boswood
44	DANCING DOGS, and GUINEA PIGS, by T. Gaugain, a pair	2	Bull
45	STABLE AMUSEMENT, by W. Ward	1	Jacobs
46	Fishermen going out, and Fishermen on Shore, by W. Ward, a pair	2	Bull
47	THE BARN DOOR, by W. Ward	1	Hallida
48	THE LAST LITTER, by W. Ward	1	Daniell
49	THE THATCHER, by W. Ward	1	do
50	The Farmer's Stable, by W. Ward	1	do
51	Morning, or the Benevolent Sportsman, by J. Grozer	1	do
52	The Fruits of Early Industry and Economy, and The Effects of Youthful Extravagance and Idleness, by W. Ward, a pair	2	Lawson
53	THE DESERTER, by G. Keating, the set of four, *fine*	4	do
54	THE FRUITS OF EARLY INDUSTRY AND ECONOMY, and THE EFFECTS OF EXTRAVAGANCE AND IDLENESS, by W. Ward, a pair, *printed in colours*	2	Sabin
55	INDUSTRY AND ECONOMY, and EXTRAVAGANCE AND DISSIPATION, by W. Ward, after H. Singleton, a pair, *printed in colours*	2	do
56	A Fight with Centaurs, by G. F. Romanelli, design for a fan, *in sepia*	1	Case

Various Properties.

57 The Hard Bargain, by W. Ward, after G. Morland, *printed in colours* 1

58 The Last Litter, by W. Ward, after G. Morland, *printed in colours, fine* 1

59 Départ du Soldat Suisse, and Retour du Soldat Suisse, by S. Freudenberger, a pair, *printed in colours* 2

60 A Collection of One Hundred and Fifty-six Caricatures by James Sayers; also two lithograph Portraits of William Pitt and James Sayers; *a note on the front page, by William Nicol, states that this collection was given to him by Sayers' sister, after his death; mounted in a scrap-book* 1 *vol.*

61 Lincolnshire: A large and valuable Collection of about Six Hundred and Thirty Engravings and Drawings of Notable Persons born in or resident in the County; Views of the Seats of the Nobility and Gentry, Churches, Ancient Buildings, etc. in the County. The Drawings are by S. Buck 3 *vol.*

*** Among the more important of the engravings are: Mary Duchess of Ancaster, by J. McArdell, after Hudson, *proof before all letters*; Lady Heathcote, by J. Ward, after J. Hoppner, *open-letter proof*; Lady Mary Bertie, by J. Dixon, after Rev. W. Peters; Lady Charlotte Bertie, by W. Dickinson, after Rev. W. Peters; The Ladies Yorke, by E. Fisher, after Sir J. Reynolds, *proof before letters*; Lady Louisa Manners, by V. Green, after Sir J. Reynolds; Sir John Cust, by J. Watson, after Sir J. Reynolds; Countess of Rutland, by J. Smith; Lady Frances Manners, by D. Martin; Lady Catherine Manners, by T. Gaugain, after Sir J. Reynolds; Sir Isaac Newton, by J. Simon, after Thornhill; Sir Francis Dashwood, by J. Faber; Earl of Gainsborough, by J. Faber; Sir Joseph Banks, by W. Dickinson, after Sir J. Reynolds, *proof*; Marchioness of Exeter, by S. W. Reynolds, after Sir T. Lawrence; Dr. Busby, by J. Watson, after Riley; Duchess of Ancaster, by J. Dixon, after Sir J. Reynolds; Thomas Pownal, by R. Earlom, after F. Cotes; Lord Grantham, by W. Dickinson, after Romney, *proof before letters*; Sir Joseph Banks, by J. R. Smith, after B. West; Julia de Roubigne, by J. Dean, after J. Hoppner.

The engravings and drawings are inlaid and bound in three large volumes.

A COLLECTION OF FINE FRENCH LINE ENGRAVINGS.

(*All being life-size Portraits or other large Plates. The numbers refer to Dumesnil's Catalogue.*)

R. NANTEUIL.

62 Moses with the Tables of the Law, after P. de Champagne, engraved by Nanteuil and Edelinck (1) 1

63 MICHEL AMELOT, Archévêque de Tours (21), *fine early impression of the only state described* 1

64 ANNE D'AUTRICHE, Reine de France (23), *very fine impression of the second state* 1

65 SIMON ARNAULD DE POMPONNE, Ministre d'État (24), *fine, slightly cut into* 1

66 JACQUES-BENIGNE BOSSUET, Évêque de Condon (45), *first state before the alteration in the inscription, fine and scarce* 1

67 LOUIS BOUCHERAT, Chancelier de France (46), *early impression of an undescribed second state* 1

68 EMMANUEL THEODORE DE LA TOUR D'AUVERGNE CARDINAL DE BOUILLON (53), *first state before the alteration of the dedication* 1

69 VICTOR LE BOUTHILLIER, Archévêque de Tours (56), *early impression of the only state described* 1

70 JEAN BAPTISTE COLBERT, Controleur Général des Finances (76), *slightly cut into* 1

71 GUILLAUME EGON, CARDINAL DE FÜRSTEMBERG (100), *first state before the alteration in the inscription, very fine and scarce, slightly cut into* 1

72 FRANCOIS DE HARLAY DE CHAUVALLON, Archévêque de Paris (108), *first state, fine and rare* 1

73 JEAN FRÉDERIC, DUC DE BRUNSWICK-LUNEBOURG (111), after Michelin 1

Dunthorne 74 GUILLAUME DE LAMOIGNON, Premier Président du Parlement de Paris (121), *fine impression* 1 — 22

do 75 CHARLES MAURICE LE TELLIER, Archévêque de Reims (141), *first state, very fine and scarce* 1 — 25

Ellis & S 76 LOUIS XIV, after Mignard (152), *first state, very rare* 1 — 24

Dunthorne 77 LOUIS XIV, in armour (156), *early impression of the third state* (*four are described*) 1 — 48

do 78 LOUIS, FILS DE FRANCE, DAUPHIN (163), *sixth state* (*fifteen states are described*), *rare, slightly cut into* 1 — 31

Wyburd 79 CARDINAL JULES MAZARIN, Ministre d'État, seated in his Gallery of Antiques (185), *slightly damaged and cut into at bottom* 1 — 3

Reader 80 CARDINAL JULES MAZARIN, after Mignard (186), *fine impression of the second state* 1 — 12

Dunthorne 81 HARDOUIN DE PEREFIXE de Beaumont, Archévêque de Paris (214), *fourth state* (*five states are described*), *fine impression* 1 — 25

do 82 DENIS TALON, Président au Parlement de Paris (229), *first state, scarce* 1 — 39

do 83 MARÉCHAL TURENNE, Henry de la Tour d'Auvergne, Vicomte de Turenne (233), *fine impression of the fourth state* (*six are described*), *rare, slightly cut into* 1 — 74

Colnaghi 84 PIERRE DE BOUZI, Cardinal Archévêque de Narbonne (*App.* 1), *fine impression of the third state* (*thirteen are described*) 1 — 19

Fortescue 85 PIERRE DE CAMBOUT, Cardinal de Coislin, Évêque d'Orleans (*App.* 3), *early impression of the only state described* 1 — 19

do 86 JEAN LE CAMUS, Conseiller d'État (*App.* 4), *second state* 1 — 24

do 87 MICHEL LE TELLIER, Chancelier de France (*App.* 5), *scarce* 1 — 13

Thomson 88 The same, *an undescribed state, the plate reduced and with the address of Edelinck* 1 — 5 10

Dunthorne 89 FRANCOIS MICHEL LE TELLIER, Marquis de Louvois (*App.* 6), *fine impression of the seventh state* (*ten are described*) 1 — 27

The Property of Major Henry Howard.

GERMAN AND OTHER WOODCUTS OF THE XVTH CENTURY.

All, with the exception of the first, are coloured in the manner usually employed in the embellishment of the separately issued relief-cuts on wood or metal of this early period. In nearly every case the impressions now offered for sale are believed to be the only ones known and as such they are recorded in Schreiber's "Manuel de l'Amateur de la Gravure sur Bois et sur Metal au XVe Siècle." The sizes given include the border, when such exists, although in many instances such border is a line of colour added by hand.

90 CHRIST HEALING THE SICK, and casting out Devils at the Gate of the City, *uncoloured* (*Schreiber, vol. I, no.* 137); *size* 10 *in. by* $7\frac{1}{8}$ *in.* 1

91 THE LAST SUPPER. The Disciples are seated round an oblong table, running from back to front of the picture; Christ is in the centre at the far end with John leaning on his bosom (*S. I,* 176*a*), *believed to be unique*; *size* $3\frac{1}{8}$ *in. by* $2\frac{3}{8}$ *in.* 1

*** From the Huth collection.

92 CHRIST ON THE CROSS. Christ, with a crossed halo, is turned towards the left; the cross shows the grain of the wood; on the left stands the Virgin Mary, on the right St. John holding an open book in his right hand (*S. I,* 390), *believed to be unique*; *size* $10\frac{1}{2}$ *in. by* $7\frac{3}{8}$ *in.* 1

*** From the Huth collection.

93 COAT-OF-ARMS WITH THE INSTRUMENTS OF THE PASSION. The same treatment of the subject as in the engraving by the Master E. S., described by Bartsch (*vol. VI, p.* 34, *no.* 89); *size* $10\frac{1}{2}$ *in. by* 7 *in.*; *believed to be unique, slightly damaged* 1

94 CHRIST ON THE CROSS. Christ, with a crossed halo, is on a cross which is planted on hillocky ground; on the left stands the Virgin Mary, on the right St. John, each having their hands folded in prayer (*S. I,* 445), *believed to be unique*; *size* $4\frac{5}{8}$ *in. by* $3\frac{1}{4}$ *in.* 1

*** From the Huth collection.

95 CHRIST BEING NAILED TO THE CROSS. The cross lies obliquely on the side of the hill of Calvary; three men with hammers are driving the nails through the hands and feet of the Saviour (*S. I*, 674), *believed to be unique*; *size* $3\frac{3}{4}$ *in. by* $2\frac{5}{8}$ *in.* 1

*** From the Schreiber collection.

96 THE MAN OF SORROWS. Christ stands holding a scourge and rod in His left hand and points to the wound in His side with His right, behind is the cross, open tomb and instruments of the Passion (*S. I*, 895), *believed to be unique*; *size* $3\frac{1}{4}$ *in. by* $2\frac{3}{8}$ *in.* 1

*** From the Huth collection.

97 THE MAN OF SORROWS. Christ stands with a cloth about His loins; He holds up His left hand to show the wound of the nail and with His right shows the wound in His side; in the background are two angels (*S. I*, 900), *believed to be unique*; *size* 3 *in. by* $2\frac{3}{8}$ *in.* 1

*** From the Huth collection.

98 THE LAST JUDGMENT. Christ seated on a rainbow, His feet resting on a globe; His body shows the five wounds; a saint with his hands folded in prayer stands on the right, the figure of a saint on the left has been obliterated; two small figures emerge from graves in the foreground; within a border of floriated ornament illuminated in colours and gold; *size* $5\frac{1}{8}$ *in. by* $3\frac{3}{8}$ *in.*; *the border cut on the left side, undescribed* 1

99 CHRIST ON THE CROSS. At each extremity of the cross is an emblem of an Evangelist; three angels catch the blood from His wounds in chalices; on either side of the cross are the Virgin Mary and St. John. On the left of the cross is the name of the artist "Caspar"; underneath are eleven lines of xylographic inscription in German; the whole has had a rich border, of which only the left side remains (*S. I*, 943); *size* $12\frac{1}{8}$ *in. by* $7\frac{1}{2}$ *in., without the remains of the border. No other copy is recorded, and only one other print by this artist is known, a St. Anne, also unique, preserved at Stockholm* (*See S. II*, 1191) 1

*** From the Huth collection.

100 CHRIST ON THE CROSS between the two thieves, landscape background, the small figure of a monk in adoration in the foreground (*S. I*, 966), *probably unique*; *size* $3\frac{3}{4}$ *in. by* $2\frac{7}{8}$ *in.* 1

101 THE VIRGIN AND CHILD. The Virgin, from whose body flames emerge, holds the infant Saviour in her right arm, her feet rest upon a symbolical head on top of a hillock; on either side stand St. Catherine and another female saint in adoration; *undescribed and probably unique*; *size* $5\frac{1}{8}$ *in. by* $3\frac{1}{8}$ *in.* 1

102 THE VIRGIN, her hands joined in prayer, stands by an altar on which are a large candlestick and a book; a rosary is suspended at the back; the floor is paved in squares, with a carpet before the altar (*S. I*, 1004), *probably unique*; *size* $5\frac{1}{8}$ *in. by* $3\frac{1}{4}$ *in.* 1

103 ST. NICOLAS OF TOLENTINO. The Saint bears in his right hand the model of a church, at which he points with his left; on his left shoulder is a bird, and on his breast a many-pointed star (*S. II*, 1639), *believed to be unique*; *size* $2\frac{7}{8}$ *in. by* $2\frac{1}{8}$ *in.* 1

*** From the Huth collection.

104 ST. PETER AND ST. PAUL with the Sudarium; the keys of the church surmounted by a Papal Tiara between the heads of the Saints; copied from the engraving by the Master E. S., described by Bartsch vol. VI, p. 33, no. 86 (*S. II*, 1662), *believed to be unique*; *size* $5\frac{3}{8}$ *in. by* $4\frac{1}{4}$ *in.* 1

*** From the Weigel collection.

105 ST. URSULA AND HER COMPANIONS. The Saint is in the centre of the boat; on the left are two women, on the right a bishop bearing a crozier, a cardinal and a woman hanging over the side, whose head a man on the bank is cutting off (*S. II*, 1715); *size* $3\frac{3}{8}$ *in. by* $2\frac{1}{2}$ *in.* 1

*** From the Huth collection. There is an impression at Munich.

106 ST. URSULA AND HER COMPANIONS. A similar composition; an arrow pierces the forehead of the saint; a man with a sword runs along the bank (*S. II*, 1716), *believed to be unique*; *size* $3\frac{1}{4}$ *in. by* $2\frac{1}{2}$ *in.* 1

*** From the Huth collection.

107 FOUR MARTYRS. Three in front lie with their heads to the right on the side of a hill, the fourth to the back with his head to the left; each has a halo (*S. II*, 1772), *believed to be unique*; *size* $3\frac{1}{8}$ *in. by* $2\frac{1}{4}$ *in.* 1

*** From the Huth collection.

108 COAT-OF-ARMS WITH A BULL, supported by an angel—the book-plate of Hilprand Brandenberg (*S. II*, 2038); *size* 3 *in. by* $2\frac{1}{2}$ *in.* 1

*** From the J. E. Hodgkin collection.

109 St. Luke; St. Mark, and two other Saints, from the "Heiligen Leben," Augsburg, 1471; 4 *woodcuts each*, $3\frac{1}{8}$ *in. by* $2\frac{7}{8}$ *in.*, *on one mount* 4

110 BLOCK BOOK. The Fall of Man, Temptation of Christ, and other subjects, a leaf from the "Biblia Pauperum" (*S. vol. IV, group I*); *uncoloured*; *from the Amhurst and Bateman Libraries, damaged* 1

111 A Saint with a banner in his right hand and a book in his left, from the "Stella Clericorum," 1490; *uncoloured* 1

112 A King seated on his Throne holding orb and sceptre 1

113 PLAYING CARDS. Part of an undivided sheet for the manufacture of Playing Cards, taken from a 16th century binding; *coloured*; and three other copies, taken from the same binding 4

114 PLAYING CARDS. Five of a small set by an Anonymous Master of the 15th century; *one damaged, probably unique, on one mount* 5

115 Scenes in the Life of Christ, by a Nuremberg Master of the early part of the 16th century 7

METAL CUTS OR "MANIÉRE CRIBLÉE."

116 THE VIRGIN AND CHILD IN GLORY, crowned by two angels, the four small circular symbols of the Evangelists have been detached and mounted separately, all damaged by worm-holes (*S. III*, 2869); *size* $5\frac{7}{8}$ *in. by* $3\frac{3}{4}$ *in.* 5

117 PELBART reading at his desk in the open air, small circles containing the symbols of the Evangelists are at the corners, this print forms the frontispiece to the collected Works of Pelbartus (*S. III*, 2876). Mr. Campbell Dodgson rightly describes these last two as woodcuts (*vol. II, p.* 202), but Schreiber catalogues both of them under Metal Cuts, or "Maniere Criblee." 2

ENGRAVINGS BY VERY EARLY MASTERS.

ANONYMOUS.

118 A MONKEY TIED TO THE STUMP OF A TREE, in his paws is a plant pulled up by the root, possibly cut from a playing card, cut out and inlaid, *believed to be unique* 1

*** From the Huth collection.

119 ST. PETER, with a large sword by the Master of the monogram G. H.; *believed to be unique*; and St. Peter holding a Crozier and a Key, a dragon at his feet, by the Master of the monogram M., on one mount (*Pass. vol. III, page* 89, 6) 2

*** From the Huth collection.

THE MASTER OF THE MONOGRAM B. S.

120 ORNAMENTAL DESIGN, with two shields of arms supported by a youth and a girl, *unknown to Bartsch* (*Pass. vol. II*, 40) 1

ISRAEL VAN MECKENEN.

121 THE CIRCUMCISION; and The Dead Christ standing in the Tomb, *both small circles, extremely rare* 2

*** From the Ginsburg collection.

B. MONTAGNA.

122 YOUNG MAN seated at the foot of a palm-tree (*Bartsch* 28, *II*) 1

DRAWING.

123 THE ADORATION OF THE MAGI, from the engraving by H. Goltzius, after the design of Lucas van Leyden, *highly finished in sepia, pen-and-wash, on vellum* 1

*** From the collection of the Marquis de Lagoy.

SECOND DAY'S SALE.

The Property of a Gentleman.

	LOT		
Parker	124	Death of General Wolfe, by W. Woollett, after B. West; Death of the Duke of Brunswick, by T. Gaugain, after J. Northcote; Discovery of the Ruins of Palmyra, by J. Hall, after G. Hamilton; and another 4	1 13
Bratt	125	The Comic Society and The Studious Society, by W. Pether, after G. Schalcken and G. Dow; Peasant Children, by Gosse, after Miller; Apollo and the Nymphs, by R. Earlom, after R. Wilson; Sun Rising, by R. Laurie, after G. Barret; and seven other mezzotints 12	2 5
Parker	126	Robert Blair, by J. Heath, after Sir H. Raeburn, *open-letter proof*; Charles Rogers, by W. W. Ryland, after Sir J. Reynolds; Isabella Burns, by W. and T. Bonnar; and three other portraits 6	6 5
Moore	127	A Youth rescued from a shark, by V. Green, after J. S. Copley, *printed in colours* 1	7
James	128	South East Prospect of Liverpool, by E. Rooker, after M. A. Rooker; View of Perth, by V. M. Picot, after A. Rutherford; and other Swiss and English Views 15	2 15
Parker	129	City of Cork, by S. Alken, after T. S. Roberts, *aquatint, printed in colours* 1	6 5
Breun	130	A Group of Sheep and a Group of Goats, after Rosa da Tivoli; St. Lawrence without the Gates of Rome, after G. Poussin; and a Landscape, after D. Teniers, all by M. C. Prestel, *aquatints* 4	2 .
do	131	Manual Exercise of the Foot Guards, published by R. Wilkinson 1	1 .
Davis	132	View of the Bay of Naples and View of the Lake Avernus, by J. C. Ziegler, after R. Freebairn, a pair; The Calm and The Storm, by Benazech, after Patel and Bamfylde; and sixteen other Landscapes 20	4 10
do	133	Jupiter and Europa; a View near Naples; and three Classical Landscapes, by F. Vivares, after Claud Le Lorrain 5	3 10

134 The Lovers Parted, by E. J. Dumée, after Van Assen; Clio, by Bettelini, after Cipriani; A Market Girl and other fancy subjects, by Bartolozzi and other engravers 15

135 The Cymbal Girl, by J. Eginton, after H. Singleton; Diana, by T. Watson, after Nixon; The Cottagers; The Cherry Girl; and two others 6

136 La Zingara, by T. Watson, after D. Gardner; Friendship, by Bartolozzi, after Cipriani; Louisa, by P. W. Tomkins, after J. Nixon; and two others 5

137 Anna Matila and Della Crusca, by W. N. Gardiner, a pair; Nymph Bathing, by T. Gaugain; and two others 5

138 A similar lot 5

139 Transparency exhibited at Sir J. Banks' House, by F. Bartolozzi, after W. Hamilton; British Prosperity, by J. Whessell, after J. Edmonson; and four others, *some duplicates* 6

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143 Finery, by T. Gaugain, after W. Artaud 1

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145 Two Girls decorating a bust of Diana, by C. White, after Lady Lincoln 1

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148 Spring, after R. Westall, and Winter, after F. Wheatley, both by F. Bartolozzi 2

149 La Jeune Suzanne, by P. Baquoy, after Watteau, *coloured*; L'Amour Vengé, by Mariage, after Fragonard; L'Amour réduit à la raison and Le Cruel rit des pleurs qu'il fait verser, by Copia, after Prudhon, and Susanne au bain, *proof* 5

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154	J. M. W. Turner. Hedging and Ditching, by C. Easling (*R.* 47), *third state* 1	1	6
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